

## GOT INTO MOVIES IN SPITE OF HERSELF

Barbara Castleton Wanted Speaking Roles, But Destiny and Several People Tossed Her in a New Direction.

NOT everyone knows that Herbert Brenon, who directed the William Farnum pictures for William Fox, is the "screen papa" of beautiful Barbara Castleton, heroine of a dozen big screen successes and countless lesser ones.

Or that she never had any dramatic training.

Or that she never played anything but leading roles.

Or that her entrance into pictures began as a lark.

But it's all true. Miss Castleton who is playing the leading feminine role in "My Friend the Devil," the special production, directed by Harry Millard, being shown for the first time in Washington at Crandall's Metropolitan, beginning this afternoon, came from Little Rock, Ark., and attended a convent school in New Rochelle, N. Y. It was there she met Anita Stewart who became her chum.

It was sometime after she left the convent and was living in Canada that she journeyed to New York to visit Miss Stewart, who had just begun to climb into screen fame.

"Why don't you go into pictures," Anita asked her.

"Oh, my folks would never let me," replied Barbara, but I would like to go on the stage. It would be a good lark, anyway."

So she went to see Sam Forest, director for Cohan and Harris, who were then producing "It Pays to Advertise." Mr. Forest was not enthusiastic, but handed her the maid's part to study and told her to come back when she had mastered it. The next morning Miss Castleton was back ready to go on, whereas the director had not expected her for a week—if at all. Forest was surprised, and said he would send for her when the second company was ready to go on the road.

In the meantime the original company had gone to Philadelphia and Peggy Wood, the leading woman was threatened with illness. There was no understudy, and Forest remembered the beautiful girl who had made so quick a study of the maid's role. He sent for Barbara and she was rushed to Philadelphia, and in less than a week had the leading role "letter perfect."

But Miss Wood did not get sick. So Cohan and Harris decided that Miss Castleton should have the lead in the No. 2 Company. A contract was signed, and she waited. The importance of this is that she never had any stage experience, or studied dramatic expression, but had been signed up by a big producing company as a leading woman.

Then, again along came Anita Stewart with her question:

"But, why don't you go into pictures?"

The question agitated her. She pondered and pondered and then she did go into pictures.

**Teddy Gerard In Her Screen Debut**

BACK from a round of successes on the London and Paris stage, Miss Teddie Gerard makes her first appearance in the picturization of "The Cave Girl" at the Strand today as a motion picture actress. Richard Barthelmess is also a member of the same company under which Miss Gerard is contracted.

Miss Gerard gained attention and attracted international notice when she succeeded Gaby Deslys as dancing partner of Harry Pilcher in Paris. Her work in the European cities was confined to musical attractions and her debut as a motion picture actress was a marked success.

Charles Meredith, another well known actor, appears in the "Cave Girl" in the leading role. Those who hark back can remember him from his parts in Ethel Clayton's pictures.

**Gayety Pleases Women.**

Manager Harry Jarboe expresses himself as being very much gratified at the constantly increasing attendance at the popular Gayety Theater on the part of the feminine population of Washington. The campaign for clean, bright humor has brought fine results, he declares, and points to the heavy feminine patronage at each performance.

## She's Touring The Music 'alls Now



Irene Castle, after more or less of a benighted tour in her own "Fashion Revue," is back in vaudeville again, pending the time when, so rumor tells, she will begin rehearsals for a leading part in the 1923 version of the Winter Garden Revue.

## Belasco Will Do Romeo and Juliet

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statement that the vogue for pitiless simplicity in Shakespeare production was a vogue predicated upon and popularized by economy. In short, it is a whole lot cheaper in the theater to make the star and the stellar characterization dominant than to surround the star with a production and a cast that will attract at least half the public's interest to themselves.

With this idea, Belasco is out of patience. He holds that Shakespeare wrote sound drama—basic emotional drama, if you will—and that enhancing interest in one role to the detriment of the mass play behind that role is unfair to Shakespeare.

Such being his objective, it is only fair to say that Belasco has gone far. Even so great a star as Warfield finds himself in his own competition, in "The Merchant of Venice," with action and characterization that at times attains all the emotional thrill of "Tiger Rose," a play by no means least among the melodramatic concoctions of the Belasco laboratory. For long minutes together, one finds one self far gone in the illusion, in the hypnotic emotional thrill, of a drama, that would be familiar to the veriest schoolboy.

Here is a theatrical conception which, by the magic of its settings, its lighting, its direction, its acting, its entire corpus dramatic, which brings about that one greatly desired effect in the theater—emotional appeal.

Of course, the real fun is yet to come. That will come in New York this week. That will come when the honest critics come to appraise the Belasco's Shakespeare in comparison with Hopkin's Shakespeare in New York. That will be a time of vast upheavals of adjectives, of stupendous heart-burnings and teeth-grashings, though in the end, one can predict with assurance that the popular verdict will go to Belasco, regardless of what the papers say.

## Garden Theater Is Newest Link in Crandall Chain

CRANDALL'S CENTRAL THEATER, formerly the Garden, on Ninth street, between D and E streets, under the skillful ministrations of carpenters, painters and mechanics is rapidly taking on new life. Completely renovated and re-seated on both orchestra and balcony floors, equipped with new triple manual orchestral-unit pipe organ and a complete new set of stage settings, the Central will be thrown open to the public on Sunday, December 24.

The opening attraction will be Allen Holubar's production of "Broken Chains," released as a Goldwyn picture.

**An Ideal Ichabod Rogers Should Be**

THE press agent who could not make a success of exploiting Will Rogers, the imitable comedian of the Ziegfeld Follies and of the vaudeville stage, would be apt to be turned adrift and sent to a new occupation. And yet the fellow taxed with the task would have many sleepless nights—but solely because he would not know just where to begin in Will's remarkable career of fun-making and laughter.

Lately Will Rogers was roped by the movies. W. W. Hodkinson, one of those producers who lets nothing stand in the way of reaching his aim, has used Will and lassoed him for fair.

Mr. Hodkinson wanted an ideal Ichabod Crane. There is scarcely a school boy or school girl in America who does not know who Ichabod Crane is. He is the hero of Washington Irving's "Legend of Sleepy Hollow," the schoolmaster whom nothing on earth could scare like a headless horseman. In fact Ichabod became so

## Accident Helped Him Toward Fame

"I WAS on my way to a theatre in Kansas City and the streets were covered with ice and I started to slip under a street car, when I turned around and went the other way, and saved myself from being killed," replies Sliding Billy Watson, when asked to tell how he originated the slide that has made him famous. "So when I got to the theatre that night I slid over the footlights into a box and landed on a hat. After a dozen or more attempts and paying for that many hats I found that turning quickly not only made a great hit but it saved me many a dollar for hats."

"After seeing the big hit it made, I added it to other parts of the show, and—hear my secret—I never use anything on my salary shoes but just plain leather and I make sure that I have a clean stage."

Those who wish to learn this "money getter" of Mr. Watson's might go home, scrape all the wax off the parlor floor and sprinkle it with powder. Be sure you file the nails off your shoes. If you have no parlor try it on your dancing floor, but if it is too crowded, try the ice—but be certain you are well padded—and with a few year's practice you will be a good customer for a shoe store.

Mr. Watson is making his first Washington appearance in two years at the Gayety this week.

scared at one headless horseman that he has only been heard of and has never been seen since.

If you want an evening's very pleasant enjoyment with a classic story that anybody can love, and an ideal hero like Will Rogers, both blended into a splendid screen version of Washington Irving's old legend, you are apt to find it Christmas week, at the Cosmos Theater, where the picture will have its first Washington showing. It is a masterpiece in more ways than one.

## Music, Drama and Films Combined In Pleasant Week's Offerings

New Play, "Secrets," to Be Revealed at National—Eddie Cantor at Poli's—Other Programs Balanced and Varied.

**POLI'S**—When Eddie Cantor is seen at Poli's Theater tonight in the New York Winter Garden production of "Make It Snappy," he will be surrounded by what might well be described as an all-star cast, though the producers are displaying unusual modesty in not so styling it.

Some of the principals are Lillian Fitzgerald, Cleveland Bronner, Lew Hearn, Joe Opp, Helen Carrington, Muriel DeForest, Tot Quiltera, John Byam, Kelso Brothers, Ingrid Solfeng, Charlotte Woodruff, LeRoy Duffield, Betty Dair, Queenie Queenin, the marvelous Blue Devils and one hundred other well known entertainers, not forgetting a radiant reveal of gorgeous girls.

Owing to the size of the production and the length of the performance, the curtain will rise nights at 8 o'clock sharp; matinees on Thursday and Saturday promptly at 2:10 o'clock.

**NATIONAL**—Beginning tomorrow evening at the National Theater, Sam H. Harris will present, for the first time in America, Margaret Lawrence in "Secrets," by Rudolph Besier and May Edington, staged by Sam Forrest.

The interesting phase of life as depicted in the new play is like a voice out of mellowed years, many experiences and long associations, entering into all the whirl of discussion as to life angles, sex complex, Freudian theories and new era views.

Among the well-known players in the company supporting Miss Lawrence are Tom Nesbitt, Arline MacDermott, Fraser Coulter, Mrs. Edmond Gurney, Elmer Grandin, Lillian Brennard, Templer Saxe, Mignon, O'Doherty, Shirley B. Pink, Mary Scott Seton, Horace Cooper, Cynthia Hyde, Norman Houston, Barbara Allen, Georgie Hiney, Beatrice Kay, Richard Pittman, Basil West and Allen Jenkins.

**GARRICK**—Thurston, the famous magician, will begin a week's engagement at the Shubert Garrick tonight.

The great magician's ability as a fun maker is on par with his uncanny dexterity. He is acknowledged as one of the great humorists on the stage and his power to cause outlandish hilarity, at the most unexpected moments, adds greatly to the enjoyment of his performance. The blase old first nighter falls as hard for Thurston as the smallest school boy. His art has a most fascinating general appeal.

Among the modern miracles to be seen this season are: "The Beautiful Witch," "The Vanishing Camel," "The Famous Hindu Rope Trick," "The Radio Mystery," "Fairy Queens From Ireland," "Beautifying by Magic," "Conan Doyle Outdone," "Remmes' Magic Columns," "The Triple Conundrum," "The Mysterious Fountain," "Spiritualistic Materializations," "A Glimpse of Hereafter," "The Supernatural Lion," "Mephisto's Visit" and "Ancient Chinese Sorcery."

**PRESIDENT**—The President Players shatter all long run stage engagement records in the Washington theater by announcing the fourth consecutive week's engagement of Anne Nichols' sensational Irish Hebrew comedy riot, "Able's Irish Rose," beginning tonight at 8:30 o'clock, with matinees on Wednesday and Saturday at 2:30 p. m.

In beginning the fourth week's engagement of this sensational success, Messrs. Smith and Duffy announce the same cast which has been specially selected for this production, including Eileen Wilson, Henry Duffy, Harry Shautan, Anne Sutherland, Lester Hoyt, Robert Lowe, Irving Kennedy, and others. The production has been staged by Harry Manners.

**KEITH'S**—The griddle cake jam mammy, Aunt Jemima, with Joe Raymond and his Little Club Orchestra, will head this week's bill at Keith's. Aunt Jemima is the greatest exponent of jazz in vaudeville; she even surpasses Frisco, that Barbary Coast boy with the heater.

The extra added attraction will be "A Revue of Revues," the latest musical mixture of Santos and Hayes, those laugh-arousing women who are well known to Washingtonians, and unequaled in popular vaudeville appeal. Jack Wilson, the blackface comic, with Charles Forsythe, Willie Ward, and Adele Ardley in "A Non-sensical Revue"; Lillian Lettsell, the gymnastic artist, in "An Aerial Frolic"; Douglas Leavitt and Ruth Mary Lockwood, late of "Take It From Me" and "Up In the Clouds," offering "Our-selves"; Jack Little, the "Pederewski of Synopacton" with his piano dexterity; Edith Clasper,

## Christmas Week Distinguished by Fine Attractions

**GARRICK**—Crane Wilbur in "The Monster." National—Irene Bordoni in "The French Doll." Poli's—Dale Winter in "Irene." President—Maybe "Able's Irish Rose." Keith's—Craig Campbell, concert singer; Ben Bernie; others. Belasco—Holiday bill of Shubert vaudeville. Gayety—Harry LeVan in "Town Scandals." Strand—Lillian Faulkner & Co.; Geo. Alexander; others and films. Palace—Elsie Ferguson in "Outcast." Metropolitan—"The Hot-tentot" with Douglas MacLean. Rialto—Wesley Barry in "Heroes of the Street." Crandall's Central—Star cast in "Broken Chains." Crandall's—Harry Carey in "Good Men and True." Lincoln—Estelle Taylor in "A Fool There Was."

assisted by the Trado Twins and Charles Bennett in her dancing delight, "Maid of the Realm," and Harvard, Holt and Kendrick, who play basketball on bicycles, will complete a most distinctive and diverting pre-holiday Keith bill.

Today at 3 and 8:15: Last day of Belle Baker, Wellington Cross & Company in "Wives," "Trape," the kid drummer, and the rest of last week's bill.

**STRAND**—A diversified bill of vaudeville will be offered at the Strand today that will undoubtedly meet with the approval of the most critical.

Mme. Du Barry and her company of grand opera soloists head the bill with a high class song revue and planologue, offering operatic and classical selections. It has been a long time since the Strand has been able to offer such an artistic effort along the operatic line that will compare with Mme. Du Barry and her company.

Adrian offers a comedy oddity in laughter and songs; Fred Eckhoff and Anna Gordon, in "Hekum a la Carte," offer a surprise comedy skit; Nat Burns has a singing and dancing single; the Australian Delcos do aerial feats; "The Cave Girl," the cinema feature, is an unusually thrilling picture, with Teddie Gerard, a newcomer to stardom, in the featured role.

**GAYETY**—"Sliding Billy" Watson burlesque favorite of long standing, opens at the Gayety Theater this afternoon for a week's engagement, leading in person the comedy section of an original entertainment. Watson is famous for his funny "slide" and thus he gained his fame and apt sobriquet of "Sliding Billy." He is a "Dutch" comedian of inventive method who maintains the speedy style of comedy that has made musical burlesque so popular. "Sliding Billy" will present a burlesque lampooning the subject of "movies in the making" having given the revue the title of "Hollywood Jan."

Ines de Vardier, prima donna; Lillian Harvey, ingenue; Ethel de Vealch, soubrette; the "Three Whirlwinds," cyclonic dancers; Frank Mallehan; Joe Manne and Lloyd Pedrick—will be principals in support of the slippery-footed star.

**COSMOS**: In the belief that laughter and song blaze the best way to a happy Christmas, the Cosmos Theater, this week, beginning with the matinee tomorrow, is presenting a bill of novel and enjoyable features headed by Mlle. Rhea and Company in one of the daintiest musical productions of the season, introducing songs and dances out of the ordinary and staged with attractive taste. The unique added feature will present "Columbia and Victor," the Talkative Graphophones, with Eddie Barto and Grace Clark, in a novelty overflowing with grace, beauty and melody.

Others will be the Four Byron Girls, a peppy feminine minstrel quartet; McKenna Banks and Company in a comedietta, "A Lesson in What?"; Colvin and Wood in a

comedy skit and the Nathan Brothers in breezy bits from the varieties.

Frank Mayo's latest and its producers say his best photoplay, "Wolf Law," a film drama.

**PALACE**—Marion Davies, the beautiful star of the world-famous production, "When Knighthood was in Flower," which was recently shown in Washington, appears again on the screen in her latest production, "The Young Diana," which will begin a four day engagement at Loew's Palace Theater this afternoon. In presenting this attraction, Loew's Palace departs from its usual policy of presenting an attraction for one full week. It will present for the week at hand two featured offerings, the new Marion Davies production being the first. For the last three days Mae McAvoy appears in the stellar role of "The Top of New York."

"The Young Diana" is a superb picturization of the story by Marie Corelli, which ran serially in Hearst's Magazine, and which was later published in book form. It was directed by Albert Capellani and Robert Vignola, who have brought to Miss Davies' support a brilliant and notable cast that includes Pedro de Cordoba, Forrest Stanley, Madyln Arbuckle, and Gypsy O'Brien. Joseph Urban who designed the marvelous settings for "When Knighthood was in Flower" is responsible for the scenic beauty and splendor of this latest Marion Davies production. In it, Miss Davies appears in the role of a girl who finds the secret of eternal youth, and passes through many strange, weird, and dramatic experiences and adventures.

**METROPOLITAN**—"My Friend the Devil," William Fox's special production based on Georges Ohnet's novel of Dr. Rameau, with Charles Richman, Barbara Castleton and Peggy Shaw heading a cast of unusual brilliance, will be this week's attraction at Crandall's Metropolitan Theater, beginning today.

The outstanding qualities in this tense drama of tangled lives are of dramatic interest, riveted by a quick succession of genuinely compelling scenes; suspense, so developed that the final outcome of events is not known until the final foot of film; heart appeal, strengthened by two love stories running parallel throughout the action; a fine basic idea, embodying one of the great problems propounded by modern thought, and sterling execution. The central character is a noted surgeon who denies that there is a higher power than his own controlling his destinies.

The supplementary features include special orchestral contributions under the conductorship of N. Mirsky.

**RIALTO**—A diverting comedy of modern marriage describes the Goldwyn photoplay adapted from the magazine story by Peter B. Kyne, "Brothers Under the Skin," which will be the major attraction at Moore's Rialto Theater for the week beginning today. Its thesis, that all men are brothers when it becomes a question of marriage and a man's relations with his wife, no matter what their economic or social station in life, is one that permitted Mr. Kyne to weave a story about two New York households, one in a poverty-stricken flat, the other in a gilded Riverside drive apartment, that lends itself to veracious comedy treatment.

Mr. Kyne, aided by Director Hopper, is said to have made this

## YULETIDE PARTY AT KEITH'S FOR KIDDIES

Miss Keir to Stage Special Presentation of "Bachelor's Xmas" This Week With Local Talent in the Cast

**PREPARATIONS** are going forward, under the guiding eye of the author, Miss Angela Keir, for the production of her Christmas play, "A Bachelor's Christmas," to be given in connection with the matinee performances at Keith's on Tuesday, Wednesday, Thursday, Friday and Saturday of this week. As is well-known, the custom of the local Keith house has been for a number of years to stage a "Kiddies' Yuletide Party," and this season the work has been placed in the competent hands of Miss Keir.

"A Bachelor's Christmas" has a cast of local dramatic students, who are members of Miss Keir's classes. The dances for the playlet have been arranged by Antonette Ure, and as a distinctly holiday feature there will be the singing of Christmas Carols by the pupils of Paul Bleyden, popular vocal instructor.

Miss Keir made her professional debut with E. H. Sothorn in "If I Were King," and later became associated with the late Charles Frohman, and David Belasco. Belasco speaks very highly of her ability, and she has, since returning to Washington, been achieving great success with her productions of pantomimes, one-act plays and ballets.

transcript of married struggles a real and an amusing human document.

**COLUMBIA**—Laurette Taylor will be presented this afternoon at Loew's Columbia Theater in the splendid and enthralling Metro picturization of "Peg o' My Heart," the greatest of all her many stage successes.

In picturizing this great play by J. Hartley Manners Metro has surrounded Miss Taylor with a cast of distinction, including Mahlon Hamilton, Ethel Grey Terry, Nigel Barrie, Lionel Blimere, Vera Lewis, Fred Huntley and others. The wide production latitude permitted by the camera has resulted in a production said to be far more colorful and vivid than was possible in the cast of the stage production.

In "Peg o' My Heart" there is presented a story of a girl who grows nearly to womanhood before she becomes aware of the fact that she is an heiress and that an education, both scholastic and social, is a necessity.

How she leaves her humble Irish home, enters the mansion of unkind relatives, finds there the man she loves and eventually returns to her own humble domicile to make her happiness complete are outstanding elements.

**ALWAYS A GOOD SHOW**  
**GRANDALL'S THEATER**  
NINTH AT E  
Today  
CHARLES  
**CHAPLIN**  
With Jackie Coogan in  
**THE KID**  
Irving Cummings in "Jewels of the River"  
Monday  
MAE  
**MURRAY**  
In Her Greatest Hit  
**ON WITH THE DANCE**  
Eddie Boland, "The Non-Skid Kid."  
Tuesday  
GLORIA  
**SWANSON**  
With Elliott Dexter in  
**DON'T CHANGE YOUR HUSBAND**  
Joe Rock in "The Fast Mail"  
Wednesday  
RODOLPH  
**VALENTINO**  
And Agnes Ayres in  
**THE SHEIK**  
Thursday  
RICHARD  
**BARTHELMLESS**  
in  
**TOL'ABLE DAVID**  
Friday  
NORMA  
**TALMADGE**  
in  
**SMILIN' THROUGH**  
Saturday  
JACKIE  
**COOGAN**  
in MY BOY  
Lloyd Hamilton, "The Rain-maker."